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# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

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### Do "You"

By Jason Weldon

**P**erformance: Although it's obviously a key to any DJ's success, it's something that many of us don't really think about that often. We perform; it's just part of the job.

But how well are you performing? Instead of working on improving your technique, have you been spending more time on selling and booking gigs? Making sure your accounting is up to date? Fixing and maintaining your gear? Learning the latest software? Or (worst of all, perhaps) spending way too much time on social media?

Not that any of those things are bad in and of themselves. It's just that it's way too easy to lose perspective on what's most important to your success as a DJ. We offer the great ideas in this issue as encouragement to go practice...Go!

~ Dan Walsh, Editor-in-Chief

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# Shut Up Already!

By Jim Cerone

## HOW TO GET CONTROL OF YOUR VOCAL PRESENTATION

*"Shut up already, damn!"*  
*"Housequake" by Prince Rogers Nelson*

**Y**ou hear your own voice differently than other people do. You also miss the context added by your facial expressions, gestures and body language. Every weekend, every word you say gets fed through a microphone and amplified through loudspeakers into the ears of a crowd in a big room.

Are you saying anything worth hearing?

To find out, you **MUST** record yourself.

Hook a digital recorder up to your mixer, use an app on your phone or put a camera on a tripod and record all of your announcements. In radio, we call these "air checks."

A few days after your event, review your air check. Play it all the way through once and just listen. The hard part happens next.

Play every announcement again, but **TIME** each one with the second hand on your watch (or most phones have a stopwatch in the clock app). On a piece of paper, write down how long your Opening Announcement was, how long your Introductions took, your Cake Cutting comments, etc.

Now, play your air check a third time but write down every word you said. The fancy term for this is "transcription." When you are finished and you are confronted with what you see on the page in front of you, chances are you'll be shocked. Most of us have no idea how many words we use or how long it takes us to say something.

So how do you fix this?

With a red pen in your hand, take that piece of paper and draw a line through every word you didn't need. Force yourself to figure out a way to make that same announcement in less time and with fewer words. Eventually, you can teach yourself to "edit in your head." I literally picture my announcements and imagine the unnecessary words flying away. Newspaper editors do this every day when they write headlines. You need to learn this skill too.

Start by doing air checks regularly. I was a DJ on the radio for



20 years and I taped myself all the time. If you only record occasionally, you'll "perform" for the air check. If you record every event, you forget the tape is running and you'll get your real true performance.

Listen for crutch phrases and eliminate them. Are you making a lot of mouth noise on the microphone? Stop it! If you record with video, do you make good eye contact with the guests? Is your posture good with your shoulders back so your lungs support your voice? Are you smiling?

Critiquing yourself is good, but if you really want to improve ask a friend, colleague or mentor to watch and listen. Anna-Jeannine

Herman (a fellow Wedding Entertainment Director®) recently visited one of my events and here's what she had to say:

"Jim's methods are extremely straightforward. Where he really shines is in his level of sincerity. Jim loves to engage guests and colleagues one-on-one. It's not about tricks or pomp and circumstance. It's about what any good Southern Belle can easily recognize as being a gracious and kind facilitator. Jim didn't talk a whole lot on the mic..."

According to a recent study, the average human attention span is now 8 seconds. That's shorter than goldfish! What does this mean for you as a DJ? It means you've gotta get in, get out and shut up already! **MB**



*Known internationally as The Perfect Host, Jim Cerone is a DJ, MC and Wedding Entertainment Director® serving Indianapolis, Indiana.*





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# Cleaning Up Dancefloor Disasters

WAYS TO RECOVERING MISREADING A CROWD

By Staci Nichols

**A**fter playing a song that kills the dance floor, we are faced with building up again what we just worked so hard to create...sigh! I take a few different approaches.

## CLEANSE THE PALLET

So, that country song the bride requested sent everyone but the bride to their seats? Just like after eating something with a bad taste, cleanse the pallet—switch up the vibe completely. If Miranda Lambert's "Little Red Wagon" was the culprit, don't follow it with Luke Bryan's "Country Girl Shake It For Me." Get out of there and drop a slow dance or something like "Party Rock Anthem." (You might casually announce that the song in question is one of the bride's favorites—this way the crowd doesn't lose faith in you!)

## REACH FOR YOUR GO-TO SECRET WEAPON

Make sure to carefully dole out your "go to" songs so that even in the last half hour of the event you still have something up your sleeve. I like Ginuwine's "Pony" as my end-of-the-night dead dance floor remedy. There's always at least one intoxicated guy who will start taking his shirt off...if not the groom's entire fraternity brotherhood. Bam—the energy is going again!

## (DON'T) FIGHT FOR YOUR RIGHT TO PARTY

I have no idea why this song is never on the Top 100 wedding request lists. Everybody knows it. It fits the party vibe. It's fun and upbeat. When I first started DJing, I kept feeling like I must have been playing the Beastie Boys' "Fight for Your Right to Party" too soon, too late, or not in the right block of music (With other 80s

songs? With other rap songs? With other "party" songs?) Maybe this crowd was too old for it. Maybe that crowd was too young for it. Eventually I just stopped playing it, but, in the process, my mistakes with "Fight for Your Right to Party" taught me some valuable crowd-reading lessons.

- Mistake #1: I continued playing the song because I liked it and expected others too as well.
- Mistake #2: I should have quit playing it after the first 2-3 flops.
- Mistake #3: When it wasn't raising the roof (basically never), I should have faded it out and moved on. Instead I would eagerly wait for people screaming along the lyrics to magically appear from the bathroom or photo booth or wherever they must have been hiding.

## WAS IT REALLY A MISREAD?

Last year I DJ'd a wedding in which I struggled to get the dance floor going. First I tried some of the Must-Plays—nothing. Then I switched to some of my best "dance floor gold"—still nothing. OK! A line dance, right? Still dead. The only thing left to try by that point was a slow dance...a few more bodies but basically I still had a dead dance floor.

About this time, one of the bridesmaids came over and shamelessly told me that she actually didn't even like the bride and only agreed to be in the wedding to see the bride's drama fly. Hmmm. Shortly thereafter the bride came over and yelled at me. Then she yelled at the groom right out in the open for all to see. Then she yelled at the caterer. I'm not sure when the photographer got her turn. I began to realize that people weren't dancing because of the music—they weren't dancing because they were too mesmerized by the live episode of Jerry Springer playing out right before their eyes. (Before the end of the night, the bride and groom weren't speaking, and the groom loudly, publicly told me that marrying her was a huge mistake. Now what's the right song for that moment?)

When a song has undone all your hard work to build up the dance floor, don't panic. Cleanse the pallet, reach for your secret weapon, go back to your crowd reading basics, and see if anything else might be responsible for dumping the bucket of ice water on the dance floor. **MB**



*DJ Staci Nichols is based in San Diego. She specializes in spinning "country fusion," Latin/Spanish, and mainstream music. Her wedding know-how has appeared in San Diego Style Weddings, Offbeat Bride, Wedding Planner Magazine, Gig Masters, Brides Without Borders, Book More Brides, and more. SanDiegoDJStaci.com. Instagram/Facebook/Pinterest/Twitter: SanDiegoDJStaci*



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# Building Your Fun Quotient

## WAYS TO ENHANCE YOUR BASIC DJ PERFORMANCE

By Rob Johnson

**T**he subject of this month's magazine is performance. When I heard that I thought "Wow—that's a subject I love talking about!" I have talked about it in previous columns but the information is important enough to address again.

This should be easy. I have been a PERFORMER for a long time. I am not "Just a DJ" and I don't mean that in a negative way at all. I perform all kinds of interactive events, and some don't even have any music.

These days there are so many opportunities available for performers and entertainers of all types. Every article I write

for you to make some serious money. Corporations and other customers will pay big money for this type of entertainment. DigiGames, the company I am spokesperson for, has systems for every budget. The technology has changed so drastically that now the wireless systems are very portable and easy to use. If you haven't looked into this avenue for additional fun and income I strongly recommend that you do.

While game shows have been around for a long time there are many options that have come about in the last few years. photo booths have been a HOT item the last few years. It seems like everyone is getting into that. I can see why. The amount of money you can make is astounding. While there are many good options available to purchase a photo booth I settled on Steve Lynch's Atlanta Photo Booth for its sleek design and functionality. If you couple that with his awesome customer service you can't go wrong.

Uplighting is another huge money maker. I hear of DJs adding uplighting to their packages or providing it for events they aren't even performing at and making huge money. There are lots of options out there. If this interests you go for it. A small investment can lead to big rewards.

Whatever you decide to do to enhance your "DJ" company I always suggest you talk to your peers and see what they can offer. The networking ability in this day and age is unmatched. Attend trade shows. Join associations. Meet people. The power we have to make a difference has never been greater.

Don't look at your "competition" in a negative way. Get to know them. Work with them to improve the market around you and everyone will benefit. Fine tune your business. If you are looking

for ways to increase your bottom line there are lots of great opportunities. Find what works for you and go for it. If you have any questions or just want to bounce ideas off someone, drop me an email at [rob@digigames.com](mailto:rob@digigames.com). I don't have all the answers but I can tell you what has worked for me.

Diversification seems to be an important part of today's economy and the business world. If you are in this as a hobby, that's fine. It's a pretty fun way to make some extra money. If

you are in this as a career, you should know that it is very possible to make a great living doing what you love. The industry is evolving and you will need to decide if you want to evolve with it or keep doing what you are doing. Only YOU can determine what is best for you. That's all that matters. Keep bringing in the midweek money and thanks for reading! **MB**



is geared towards this type of person, the professional who is looking to INCREASE THEIR BOTTOM LINE. As I always say, this has nothing to do with full or part time. That is not my issue. My strength is maximizing opportunity to make as much money as you can.

Many years ago I started doing karaoke (which I don't consider DJing, by the way). I was the third person in my market to do it but within a couple of years there were more than 30. The market was oversaturated, and still is in most places, with people doing karaoke. I looked for something unique that could set me apart. I found trivia and game shows. I started doing them in the '90s when very few people were performing game shows. Here we are over 16 years later and the number is still relatively low. The opportunities are in EVERY market (except mine!)



Rob Johnson is the spokesperson for DigiGames and has been an entertainer for 24 years. He has presented at Mobile Beat, ADJA, WEDJ, and numerous other events. His expertise is "Midweek Money" and his sole purpose is to help increase YOUR BOTTOM LINE. Rob can be reached at 701-710-1657 or [rob@digigames.com](mailto:rob@digigames.com).



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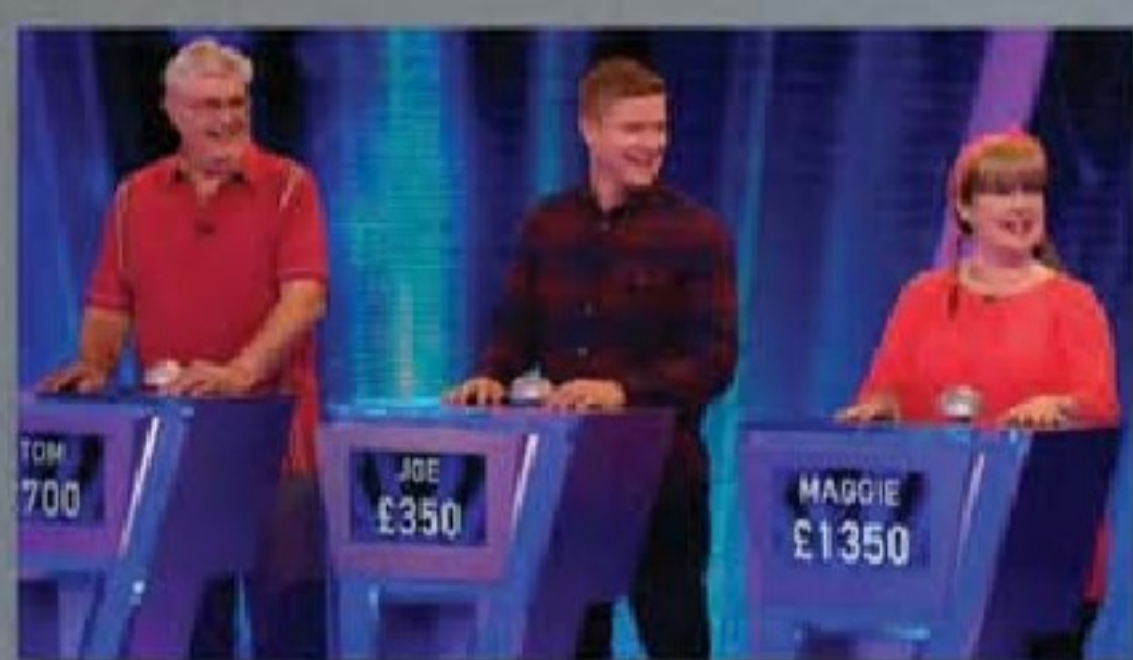
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# Todd Mitchem's Journey to Leadership

**MOVING IN AND OUT OF THE DJ WORLD, THIS DYNAMIC TEACHER HAS GATHERED WISDOM TO OFFER ENTERTAINERS**

By Ryan Burger



**T**odd Mitchem has been part of the national DJ industry for over 15 years, with a club and mobile DJ career even before that. He made his big return to the industry at MBLV20 this past March and has now been announced as the week-long MC for MBLV21, coming up next March ([mobilebeatlasvegas.com](http://mobilebeatlasvegas.com)).

"I wanted to get into DJing back when I was probably about 16 or 17 years old back in the '80s," says Todd, "but it was a much different time than it is now. Of course, when I started in '89, right before I graduated high school, it was a different world. You were carrying records and cassettes and it was a different universe with big speakers and equipment."

"So in the late '80s up to about '92, I was working mainly in a college town and DJing a bit. I built a small wedding DJ business back then and it was really focused on interacting with the audience, so it was a lot of fun. Then I went to Chicago in '92-'93 after college and started an interactive comedy show called *Comedy You Could Dance To*. Every 15 minutes we would do something else that was incredibly interactive and humorous and contests, and in between we'd play music and fill the dance floor and create an environment like that. Throughout that time, I was DJing weddings and corporate events, and that led me to Universal Studios. I ended up at Universal Studios five years later and opened for acts like Britney Spears and the Beach Boys and Chaka Khan and all these crazy acts in the '90s."

Todd then moved into corporate work, with leaders and leadership training. But it was the skills he learned as a DJ that turned him into a great speaker who could control the audience. In 2001 he found his way back into the DJ industry speaking at

Mobile Beat Las Vegas and the Mobile Beat Summer Show in Orlando.

"I ended up running a division of a company that worked with big corporations," Todd explains, "and I had a great career as a leadership developer and leadership coach. I worked with some pretty big brands, helping restructure their companies."

"Then in 2013, early in the year, I got a call, a very funny call from a buddy of mine who said, hey, have you ever thought about the cannabis industry. And I was like, I mean, yeah, I thought about it, but what do you mean? I live in Colorado, so we were heading into legalization, right? So we had medical, we were going to recreational, and I was intrigued by it. But back then in 2013 it was still incredibly illegal federally and it wasn't as mainstream as it is today. So I made a decision to really disrupt my life very consciously, and I left the corporate world and I went into the cannabis industry as a leader of a company and then I founded two other companies and worked with a couple of other ones."

"Throughout the journey, I learned a lot about leadership; I learned a lot about running a business of that size—they were like midsize companies—and I really enjoyed it. It was a great experience. You know, I don't want anybody to think that I got into cannabis because I'm a complete pothead; that wasn't it at all. It was more because my mother was a cancer survivor and had used cannabis quite a bit during her survival of her second cancer."

"So I had a real passion for the medicinal side of it and I wanted to get in and help these companies raise standards, raise the bar, really disrupt the space and do something unique with the industry."



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Todd's national presence on television news shows as one of the faces of the cannabis industry caught the attention of Mobile Beat Las Vegas management, who felt it was time to bring him back to share his business leadership experience with the Vegas audience. At MBLV20, he did the last seminar of the show and blew everyone away with the presentation "High Standards, Big Results."

Flying high off of that appearance, Todd announced his DJ Workshops ([toddmitchem.com/djworkshop](http://toddmitchem.com/djworkshop)) for several locations across the country this summer and fall.

"They're going to learn are some of the things I talked about before," Todd explains. "They'll learn how to use it, no matter what the challenge is, no matter what the trap they get into—the difficult guest, the drunken guest, the horrible bride, the difficult bride, the difficult catering manager—whoever they run into that's challenging; it'll teach them how to creatively solve that problem without ever getting frustrated about it—just learning how to use that problem and make it into something better. So that's really critical." *(See the following article for some of Todd's ideas on this. - Ed.)*

Todd's workshops also show one how to be an intentional "disruptor" in their marketplace and about the skills for controlling any audience. Todd tells us that "there's never a bad audience... there are DJs that don't know how to control a room, period. Now everyone will argue with me: What if everybody's drunk; what if they don't speak my language; what if it's this, that, or the other

thing? And I still go back to what I always say: it's always the DJ who doesn't understand how to manage that situation"

And what are Todd's goals for the attendees for Mobile Beat Las Vegas 21?

"You know, they need to not only focus, they need to really start to find ways to put these skills that they're learning not just from me but from all these great speakers you're going to have—they need to learn to put those skills to work immediately. They need to not think that when they show up at the conference, that that's just going to be it—that they show up and they learn a couple of things and they go home. I'm going to really be firing them up to take control of their business and their lives and get out there and apply this learning.

"So I have a lot of goals. I want this to be high-energy, incredibly interactive, powerful learning. And I want people to feel like...I am bringing an element of my expertise in business, in speaking, to the table for them to learn from. We're going to be working with the speakers to make sure their presentations are amazing. We're going to be working with the music and working with the different workshops and programs, and through it all I'm going to be there in sync and moving the event forward in a passionate and powerful way." **MB**

*Make sure to check out the rest of this interview in audio form by clicking on the button with this article (we've only shared about 1/4 of it here). - Ed*







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# You Are Making Me Mad!

HOW TO STOP COMPLAINING AND TURN CHALLENGES INTO POSITIVES

By Todd Mitchem



**A**s a very young Mobile DJ, I remember saying these phrases very often, “That guest is making me mad!” or “The bride is making me mad!” Later in my career, as my own personal development changed and evolved, I began to realize that I was complaining in a way that was holding me back. So, I did the only thing that I could: I made a change. I turned all the negatives into useful tools to make the events and people at the events better. However, for the longest time I couldn’t figure out what exactly I had changed. It wasn’t until later in my business career, when I was speaking and working with top companies all over the world, that I finally realized how to articulate the change that I made when I was a young DJ. That change was the feeling of taking ownership over my behavior, emotions, and actions in a positive way. This seemingly slight change impacted my life and my career by making my work more fun and stress free. I wanted others to understand that being angry and then blaming others was a pointless endeavor.



As an example, let's take the phrase: "You are making me mad."

When we break down this phrase, it reveals our true thinking. Let's start with the word "You." By saying "You," a person is saying that they have no responsibility in this situation whatsoever. In fact it is the "You" that has all the control. This is a scenario where you allow others to have power over you, without even realizing it. How does it feel to be at the whim of others? By blaming the anger, frustration, or fear you are blaming everything on someone or something else, thus creating a personal lack of ownership and responsibility of your actions. Don't feel bad at this stage of the discussion, because most people habitually blame others when feeling angry or upset. I think that this is our way of deflecting the fact that in certain situations we are the ones that lack skill or ability to execute or to make the situation better.

Next, take the word "make." By saying that another person or thing is creating this outcome, is saying that they are intentionally planting anger and horrible thoughts in your mind. In essence, they are bending your thoughts to create anger. To be clear, if someone states the phrase, "You are MAKING me..." they are literally saying that someone else is forcing them to think a certain way. That is insanity. Nobody can make you do anything inside your head; the only person with that power is you. Once again, you are transferring the power to control you to the other person or object.

Finally, take the words "me mad." Say those words together out loud. Do it about five times.

"ME MAD, ME MAD, ME MAD, ME MAD, ME MAD."

Do you sound like a caveman or a dissatisfied two-year-old? Does it sound like you are throwing a tantrum? How does it make you feel? If you actually do this, say ME MAD over and over again, you will realize very quickly how ridiculous and useless being mad can really be. You may even discover what a colossal waste of time that tantrum of yours really is.

We choose anger just like we choose other emotions. We choose whether or not to be happy, sad, angry, confused, or fearful, and all of these emotions are under our control. There is no emotion-elf waiting by a switch to turn your world on and off, because it all comes from within. Ultimately, it means that, if you choose, from today forward, to be in charge of your emotions and take responsibility for all of your actions, then no person, thing, or situation can ever have power over you. You, and you alone, can control your inner feelings.

As a mobile DJ you have a huge responsibility. You must control the audience, move energy around the room, and help all of the guests have a great time at your direction. Therefore, you have no time or energy to waste on anger and deflection. Imagine you are DJing at a club event and a very drunk guest comes up to your DJ area. They MUST hear the song of choice and demand you to play it. Now. They even say to you through whisky breath, "You are a joke of a DJ if you don't play my song." As they walk away, you mutter to your DJ friends that are standing next to you, "That guy is really making me mad." Congratulations! You have just given your emotional power and control of your mind over to a drunk. Bravo!

Now, let's take a moment and change that paradigm to take you on another path. Imagine that the same guy comes up to you, but this time you try the simple exercise above. As soon as you say, "This guy is making me mad" you stop yourself and say, "me mad" five times in your head like you are a two-year-old that's throwing a tantrum. Next, you ask yourself how you can feel differently about the situation. Do you actually believe that

you are a "joke of a DJ" as the guy suggested? If you do, then you are angry, but only because he reminded you of how bad you actually feel about yourself. The bottom line is that NO ONE can determine your level of happiness or anger at ANY event. Period. What I teach in all of my workshops is how to remove that anger and replace it with skills that help you make the situation better and to keep the control over yourself and your feelings. In the case of the "drunken guest" you can, instead of choosing anger, tell the guy you will look for his song. Then, one fun technique I would use is asking my new, "Drunken Friend" to help me, by going out and getting more requests for me. The more attention you put on this person and making them your friend instead of being angry, the more likely you will build a powerful new tool for making your event even better.

We all want to drive hard to success, but you can't get there from here unless you are willing to disrupt and break your current paradigm. Your habitual way of thinking has built a blockade that does not allow you to move forward toward a fulfilled life. Why? Because, this blockade has been fortified over a very long time with a slew of habitual ways of being, that you have practiced over and over again. This type of technique is what I term, "Hyper Intentional." Instead of making excuses for why you are where you are and how you are, it's time for you to completely slam through that barricade and move freely into a business on purpose. No more excuses! **MB**

*Todd Mitchem will be holding two new DJ workshops to teach these skills and more for the DJ who wants to take his or her performance and business to the next level. Join today at: [www.heydjfocus.com](http://www.heydjfocus.com) for either August 22, 23 in Los Angeles, or August 24, 25 in Denver.*

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# Lessons from 3 Little Pigs

By Jay Maxwell

**T**here are many lessons taught in fairy tales. For example, the lesson of the value of perseverance in one's work from "The Three Little Pigs" extends beyond one's childhood into adulthood. In this ancient fable, the performance of the first two pigs in constructing their houses showed a lack of diligence. Even without looking at an illustration accompanying the story, it is easy to envision how crudely built the first two structures were.

After all, erecting abodes constructed with straw or sticks hardly represents much thought or skill. Naturally, using these rudimentary materials gets the job done, but remember that after a bit of

huffing and puffing from the big bad wolf, their houses came crashing down. Due to a lack of adequate performance, the first two pigs suffered dire consequences.

The hero in the story is the hardworking pig who took his time building his house. He didn't just throw a bunch of bricks in a pile and call it his dwelling. Instead, we imagine him carefully laying one brick down, looking at it, and then applying just the right amount of mortar prior to lining up the next brick. It is easy to picture this industrious swine stepping back from time to time to ensure his bricks are straight and stacked in a staggered design to give maximum strength to his future residence.

## HOW STRONG IS YOUR MIX?

It is interesting how many people claim to be DJs simply because they have played songs on a sound system for other people. Unfortunately, the pseudo-DJ's perfor-

mance often resembles the first two pigs' attempts at homes, because he simply throws together songs without considering whether or not the tunes form a solid set. The goal for any mobile entertainer is to keep the dance floor packed. However, if songs are haphazardly thrown together, the audience becomes the big bad wolf and blows the house down by walking off the floor and taking their seats again.

On the other hand, just like the smart pig lining up his bricks and securing them one after another with just the right amount of mortar, the pro DJ lays down one song, and then gives great consideration to the next song to play to make sure it fits perfectly to give strength to his musical set. Of course, a skilled mason must know when it is time to start a new row or turn the corner. Likewise, a skilled DJ must know when to transition to a new genre of music and start a new set of music.

Part of performance is feedback. A wise builder frequently steps back to critique his work, questioning himself how to improve his performance. The same is true for a DJ. For example, the suggested mixes in this issue's list are not set in stone.

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# KILLER THREE-SONG SETS

	SONG TITLE	ARTIST	YEAR	BPM
1	COME GO WITH ME	DELL-VIKINGS	57	130
2	KANSAS CITY	WILBERT HARRISON	59	117
3	ROCK-IN ROBIN	BOBBY DAY	58	174
4	RESPECT	ARETHA FRANKLIN	67	115
5	WAY YOU DO THE THINGS YOU DO	TEMPTATIONS	64	124
6	I CAN'T HELP MYSELF	FOUR TOPS	65	127
7	BROWN EYED GIRL	VAN MORRISON	67	150
8	BUILD ME UP BUTTERCUP	FOUNDATIONS	69	134
9	DANCING IN THE MOONLIGHT	KING HARVEST	72	134
10	SHOUT	ISLEY BROTHERS	78	200
11	TWIST AND SHOUT	BEATLES	64	127
12	ABC	JACKSON 5	70	96
13	SWEET HOME ALABAMA	LYNYRD SKYNYRD	74	100
14	OLD TIME ROCK & ROLL	BOB SEGER	79	126
15	(I Can't Get No) SATISFACTION	ROLLING STONES	65	138
16	DECEMBER 1963 (Oh What a Night)	FOUR SEASONS	76	109
17	SIGNED, SEALED, DELIVERED	STEVIE WONDER	70	109
18	PLAY THAT FUNKY MUSIC	WILD CHERRY	76	109

19	GOOD TIMES	CHIC	79	111
20	FORGET ME NOTS	PATRICE RUSHEN	82	114
21	WE ARE FAMILY	SISTER SLEDGE	79	118
22	BOOGIE SHOES	KC AND THE SUNSHINE BAND	78	119
23	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON	79	120
24	CONGA	GLORIA ESTEFAN	86	124
25	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	87	120
26	CELEBRATION	KOOL & THE GANG	81	122
27	RASPBERRY BERET	PRINCE	85	122
28	BYE BYE BYE	NSYNC	2000	86
29	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS	98	108
30	WANNABE	SPICE GIRLS	96	110
31	WILD THING	TONE LOC	89	126
32	BABY GOT BACK	SIR MIX-A-LOT	92	130
33	U CAN'T TOUCH THIS	MC HAMMER	90	134
34	SHOOP	SALT-N-PEPA	93	97
35	THIS IS HOW WE DO IT	MONTELL JORDAN	95	103
36	GETTIN' JIGGY WIT IT	WILL SMITH	98	108
37	POISON	BELL BIV DEVOE	90	113



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# PLAY SOMETHING WE CAN DANCE TO!

38	MOTOWNPHILLY	BOYZ II MEN	91	113
39	GOOD VIBRATIONS	MARKY MARK	91	122
40	GET LOW	LIL JON / YING YANG TWINS	2003	101
41	YEAH!	USHER	2004	105
42	LOW (Apple Bottom Jeans)	FLO RIDA	2007	128
43	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT	2010	85
44	CRANK THAT (Soulja Boy)	SOULJA BOY	2007	79
45	WATCH ME (WHIP / NAE NAE)	SILENTO	2015	140
46	SINGLE LADIES (Put a Ring On It)	BEYONCE	2008	97
47	PON DE REPLAY	RIHANNA	2005	99
48	ROCK YOUR BODY	JUSTIN TIMBERLAKE	2003	101

49	I GOTTA FEELING	BLACK EYED PEAS	2009	128
50	DON'T STOP THE PARTY	PITBULL	2012	127
51	PARTY ROCK ANTHEM	LMFAO	2011	130
52	UPTOWN FUNK	MARK RONSON & BRUNO MARS	2014	115
53	BLURRED LINES	ROBIN THICKE & PHARRELL WILLIAMS	2013	120
54	DYNAMITE	TAIO CRUZ	2010	120
55	TREASURE	BRUNO MARS	2013	116
56	MOVES LIKE JAGGER	MAROON 5	2011	128
57	SHUT UP AND DANCE	WALK THE MOON	2015	128
58	HEY YA!	OUTKAST	2003	159
59	SHAKE IT OFF	TAYLOR SWIFT	2014	160
60	HAPPY	PHARREL WILLIAMS	2014	160

Although each set of three currently works to keep dancers on the floor, other songs may later be found that are better suited for the mix. Keep track of what works best for different audiences and keep an eye on the crowd to guide you what to play next. Remember to carefully mix songs in sets based on genre, time period, and BPM. (Thanks to Bill Lemon, a pro DJ since 1977 in Pennsylvania, for providing the idea and some of the proven winners for this article.)

Equipped with these mixes, every professional DJ will be ready with a dance set instead of just one song when someone huffs and puffs, "Play Something We Can Dance To!" **MB**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



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# Enhance Your Performance: Voice Personality

By Matt Martindale

**R**egardless of how you entertain, it's all about presentation. The quality of your presentation today, is tomorrow's reputation—so we must always be careful! Mastering the art of performance with surgical precision is knowing where you need to focus. For a lot of DJs, it's their voice. Most have great technical knowledge, and are good at reading the crowd, but many lack the ability to command a room with their voice. Your voice tells a story about you. Your voice will either attract others to you and your message, or detract from it.

The goal of "voice personality" training is to equip your voice to tell a positive, engaging story, to hold interest, to capture an audience, while sounding intelligent and communicating with precise articulation.

With two other very successful divisions of our DJ company (a photo booth division, and a lighting & décor division), a client occasionally hires a different DJ service for their event, yet chooses us for the lighting and décor, or our photo booth. In the last week, I had the opportunity to observe two other "experienced" DJs under those conditions. Upon reviewing their overall performances, I would give one a letter grade, of a C- and the other one D+ at best; only because they both were able to select good dance songs and read the crowd fairly to "save" the wedding receptions as the night progressed. However, their voice

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*Matt Martindale*



personality and mic handling was absolutely dreadful. Neither DJ was able to command any attention in the room at all. They both spoke with no inflection, continued at the same monotone pace, had very poor articulation, almost to the point where their words seemed like a “lazy mouth” that left words slurred to nothing more than indistinguishable gibberish. Their voices clearly communicated that they didn’t want to be there on the rare occasion they did speak on the mic. I then chatted with them after the event. One was a club style DJ, experienced in beat mixing who brought a “an experienced MC” with him for “the speaking stuff” (and he was terrible on the mic with a vocabulary of seemingly no more than 20 words the whole night because it was so repetitive); the other was single operator proud to boast that he was a 10-year veteran at weddings and currently an FM radio DJ on a well known station. Neither, on the mic, was impressive. Sadly, neither represented the bride, groom, families or had any grasp of the seriousness of performing at a wedding celebration.

## HELP FOR THE VOICE

Experiencing both wedding receptions personally got me thinking about what I did for our previous multi-system company back in 2,000 before selling it. It was novel in the industry—a DJ industry first.

I first heard legendary Denver radio personality and professional voice trainer, Roy Hanschke, speak at a conference. He was fantastic! I then sought him out privately, and hired him to train our multi-system DJs several times. Roy and I soon became friends, and in 2002, we worked together to introduce the first voice training product to the Mobile Beat world in Las Vegas for the DJ industry. That was the birth of the *Voice Personality 10 Minute Trainer Series* and *Applying the Voice Personality Series to Entertain*, which took the national DJ scene by storm.

Not only the aforementioned DJs, but, frankly, I think all DJs (including myself) could use a refresher on the power of voice personality.

Successful communication depends on both the words you choose to say, and, more importantly, how your voice says them. A message has a better chance of being heard, correctly understood and remembered if your voice says it well. Your speaking voice is one of your greatest assets—or it can be your biggest hindrance. The idea is to develop your voice so that it gets (and holds attention) and also communicates a positive image. Most people don’t notice an average voice. What they do notice is a poor voice, or a great voice. Where does your voice fit in?

From the original *Voice Personality* series we featured at Mobile Beat Las Vegas in 2002: The key to improvement is to always focus on awareness, analysis and practice (adapted specifically to the type of performances you do). Awareness is where it begins. At your next performance, record yourself from the very beginning to the very end of your event. Record everything

your audience hears.

Now what? Before analyzing your recording, I strongly suggest you find and listen to Roy’s series completely to ensure that the Voice Personality Trainer Series is fresh in your mind.

**Click on the ad with this article on the previous page to purchase a downloadable version of the Voice Personality 10 Minute Trainer Series.**

Some things to think about when you review yourself:

## MIC HANDLING

On your mic handling, is there mic feedback, pops in the mic? Do you have to compete with the music to be heard? Was the microphone too close to your mouth, sounding distorted or muddled?

## ENTHUSIASM

Does your enthusiasm sound genuine and natural, or does it sound fake and forced? Is a smile evident in your voice? Does it sound like you are having fun but are professionally in charge?

## ARTICULATION

Are the words crisp and clear? Do you capture attention and communicate intelligence or does your voice personality project “lazy” mouth and inability/ineptness? Are sentences rushed, or certain sounds of specific words left off? Were you hurried or nervous? Did your breathing get shallow and then rushed? Did you leave off parts of words?

## INTONATION

Is 1/3 of the sound in the nose and 2/3 of the sound in the throat? Does your voice sound “guttural” or “nasally?” Is your voice pleasant to listen to? What else can you tell about the intonation of your voice?

## INFLECTION

Now, carefully listen for the inflection tools, like: varied pace, varied pitch, pauses, varied volume, emphasis and elongation. Are you making lots of good and purposeful choices on what’s being said?

## BREATHING

Are you taking deep breaths from the diaphragm, with good posture? This affects the pace at which words are spoken. Is your breathing shallow, or deep?

After just a five or six repetitions of this process, you’ll become increasingly aware of breathing, articulation, intonation, and inflection in every element of your speaking voice. You’ll start to hear patterns. As you do, write them down. In fact, I noticed that most performances I critiqued essentially had about 80 percent of the same content in spoken word, and a lot of the identical words, phrases, etc, so, why not script it and practice it? This way, I could focus on a better presentation, and thereby, master the art of performance. The best way to do this is to focus your improvement in this order: 1) articulation and breathing; 2) intonation; 3) inflection; 4) lastly, crafting what you say into a familiar script, adding wit and humor so it works EVERY time.

I did it. It has allowed me to precisely master the art of performance, knowing where to focus to develop a consistent, award winning performance... 13 times now! **MB**



*Matt Martindale has been a professional DJ and MC since 1989, performing at more than 1,400 wedding receptions since then. Along with running his award-winning, multi-DJ company, Amoré DJ Entertainment (www.amoredjentertainment.com), he has accumulated extensive entertainment experience including training in audio production, sound engineering, lighting and design, improv comedy, voice over artistry, magic, and much more.*



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# Fourth of July in My Small Town

By Ryan Burger



**O**n and off for 15 years I have been attending the fireworks celebration on the 4th of July in my adopted home town of Grimes, Iowa. Each year, three to four thousand people gather at our sports complex starting around 7 PM to get that ideal spot to watch the fireworks, catch up with friends and chill before it gets dark.

As I left it last year, I thought “Couldn’t this be a lot more fun and more exciting; and how could I help?” The idea is simple, entertain everyone there until the fireworks start and then add to the fireworks with some inspirational music. This year, I was part of the celebration. If you want to do something similar, you need to start now—11 months before the next time the gig can happen. The time to pitch your town on this is now.

Our pitch was to the city and the city festival committee that organizes the event. I zoomed in on Google maps to the area I wanted to cover and drew on the map the area that needed sound. It figures to being a total of just under a square mile that is very flat. We knew we could cover the flatlands well and use some of the smaller hills in the park to our advantage. But after doing some research online, we decided to aim higher and broadcast it on the radio.

Using hardware from an Amazon store, and also doing some experimentation with various possibilities, we have set up ourselves to broadcast on a 5w FM frequency. We didn’t heavily promote the FM broadcast this year because we weren’t 100% sure of the outcome, but next year we look to have even more people listening to the show through their car stereos and other radio receivers. The range of our broadcast ended up being approximately a mile in every direction when tested using car radios. Our only additional cost involved in doing this gig was

the transmission equipment; no extra gear was needed, beyond gathering all the speakers from each of our multi-system rigs.

At the gig, equipped with a playlist of patriotic songs and other fun tracks, we planned to play for approximately two hours, with a mix of everything from Lee Greenwood to the Village People, and Toby Keith to the Cupid Shuffle.

In the end, it was a very long day and you need to take that into account. While the weather was great for us this year (high 70s/low 80s with a few mph of wind), it can be super hot on the 4th of July. Plan on setting up three hours before you are starting the music, to analyze positioning of all of the speakers, and plan on at least 2 hours of active DJing before the fireworks start up. Chances are there will be sponsors for the event with a good number of announcements to be made, so using two staff members, with one in charge of the mix of music and the other being the announcer is probably the best approach. **ME**

## GEAR USED

- 8 Qsc K12 speakers on Frankenstand tripods
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# The Moving Line in the Sand

APPLYING A MORE SCIENTIFIC APPROACH TO DJ DECISION MAKING

Ben Stowe, CTS

**W**e all have a line in the sand, and sometimes we move it around to suit our given position. I've noticed a lot of this within the DJ industry lately. On one hand, a DJ might post a picture of a competitor's set-up on an industry forum, and do so for the purpose of mocking the inferiority of it. Then, in the next post he will take offense when someone recommends doing something superior to what he's doing with his own setup.

It's caused me to think a bit about the qualifier, "just fine." They say, "I do this and it's just fine." Just fine for whom? Just fine for you? Just fine for your clients? What if what the "inferior" DJ is doing is "just fine" for their clients? Or is "just fine" for them? How does one qualify what is "just fine"? Why is it OK to lower the bar, but not OK for someone to lower it further? Or, put another way, why do we resist raising the bar if it is higher than where we have it set?

George Carlin said, "Have you ever noticed that anyone driving slower than you is an idiot and anyone driving faster than you is a maniac?"

Right about now, I'm betting some people reading this are noticing a temperature rise. Their blood might be starting to boil. If that's you, I would urge you to ask yourself why that's the case. If it's hitting pretty close to home, then you should definitely read on. Growth comes from leaving our comfort zone.

Now, while "just fine" is a very subjective term I'm going to try to provide a little scientific contrast. Recently, I saw a post where a DJ said that a \$10 25-foot XLR cable was "just fine." I noted that I, personally, wouldn't use that cable. I know what is in a \$10 cable, and I have my reasons for not using it. Not the least of which being it's vulnerability to noise, and more importantly failure. I didn't comment in the thread though, because his "just fine" and my "just fine" are "just different."

However, I decide to compare the \$10 cable that I wouldn't trust, to a \$30 cable that I would trust. The \$30 cable is made in the US, not China, and has far more robust construction, larger conductors, better shielding and most importantly...a lifetime guarantee.

Then, I asked a couple of professional DJ groups to



assist me with the average length of a mobile DJ's career and the average number of events one might perform at in a year. While this is not scientific, I did get well over 100 responses. The results were that as an average, a DJ will have a 19.78 year career, and that they will perform at an average of 61.5 events per year.

Assuming they use the cable for the duration of their career, it will be used at 1,215 events. It will do so at a cost of \$0.008 for the \$10 cable, and \$0.025 for the \$30 cable. The difference is about 1 cent per event over the life of the cable, but that assumes

that the \$10 cable will survive for 20 years, which, in my experience, is very, very unlikely.

Maybe the averages don't apply to you. That doesn't really change the point. You can insert your own numbers and achieve your own formulaic results. The point is that I think most DJs derive a "just fine" without a cost-benefit analysis. I've been selling equipment to DJs for more than 20 years, which means that based on the average, I've seen an entire generation through their careers. I've talked with thousands of DJs, at all stages of their careers. This assessment certainly doesn't apply to all of them, and it may not apply to you.

Chances are it does, though. I started out with lights I made out of coffee cans. They weren't just ugly, they were unsafe. They had sharp edges and suspect wiring. Back then, they were "just fine." I was as guilty as anybody else. As time went on, my definition of "just fine" has changed. I now have a far greater understanding of the risks of substandard equipment, and how to assist people with that cost-benefit analysis. I've decided that I don't want to be "just fine," no matter what that means.

If our goal is to raise industry standards, then we must be willing to help others to understand how to apply some meaningful calculations to "just fine." We have to be willing to understand and accept why the rest of the pro audio world regards DJs as a punchline. We have to be willing to be raised up ourselves. We have to be willing to have uncomfortable conversations about inconvenient truths. Physics is patient, it always wins in the end.

Most DJs don't need touring class equipment; a business ROI study would probably indicate that is a foolish expenditure. However, when we struggle to justify \$30 on something like a cable, we need to take a hard look in the mirror and a hard look at the real cost of that decision. **MB**



*Ben Stowe is founder and president of NLFX Professional, an industry-leading supplier of sound, lighting and video systems. He has assisted lighting manufacturers with product R&D, as well as contributing to the DJ industry through articles and presentations at trade shows, including the ProAcademy, a hands-on seminar he designed for past MBLV events. Ben holds many certifications, including the most widely recognized one in the AV industry, the InfoComm CTS*





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# Mixing: Essential to DJ Performance

By Arnoldo Offermann

I'm going to do something I've not done when writing articles. I'm going to literally just type what I feel and see what comes out, and it's not going to be a how-to piece. This is rather ironic, as I personally hate "here are my thoughts" articles (aka editorials) but screw it, I think I've earned it. This month's issue focuses on performance, so I know the magazine will be cover-to-cover in performance tips, tricks, and ideas.

I want to share some thoughts I have that may be borderline controversial, but it just wouldn't be my style to be anything

My first question to you is why are you putting so much work into being an MC vs a DJ?

Look, I'm not going to discredit a good MC. After all, how you present yourself on the microphone is the biggest impression your brand will make. However, unless you're Ryan Seacrest or you have a really niche market, most likely your client contacted you for one main purpose: to be a freakin' DJ. I know very dedicated DJs who take every MC course imaginable, yet some of these same guys put ZERO effort into learning to mix. Imagine this conversation:

*Client: We are looking for a DJ that's lively, can mix music well and knows current hits and oldies, and isn't afraid to get the crowd going.*

*You: Great! I can do two of those*

*took a seminar on how to hold the damn thing, too. Tricky buggers, those microphones. One minute you're talking to it, the next one it's up your nose; thank God I took a three-day workshop on proper mic-holding technique—*

*Client: Can you mix?*

*You: You don't need to mix music to rock a party. Trust me, I heard it from another DJ who doesn't mix!*

"But Arnoldo," I hear you saying, "clients would never ask if we can mix."

You're right, of course not. Ever watch Gordon Ramsay's *Hotel Hell*? In a recent episode the chicken was literally frozen for days. He made the owners ask every guest how they expected their chicken. When he told them it came in frozen, they looked disgusted. I can guarantee you not ONE of those guests was planning to ask if the chicken is cooked fresh, because it's expected!!

Of course a client isn't going to ask if you can mix, you're a bloody DJ—you better be able to!

No, I'm not saying not to spend time learning to be a better MC, of course that's important. However, no one is going to say "man, that DJ sucked. Bad music choices, didn't read the crowd. But that grand intro, though!" I've developed a small exercise to figure out where you stand in terms of priorities.

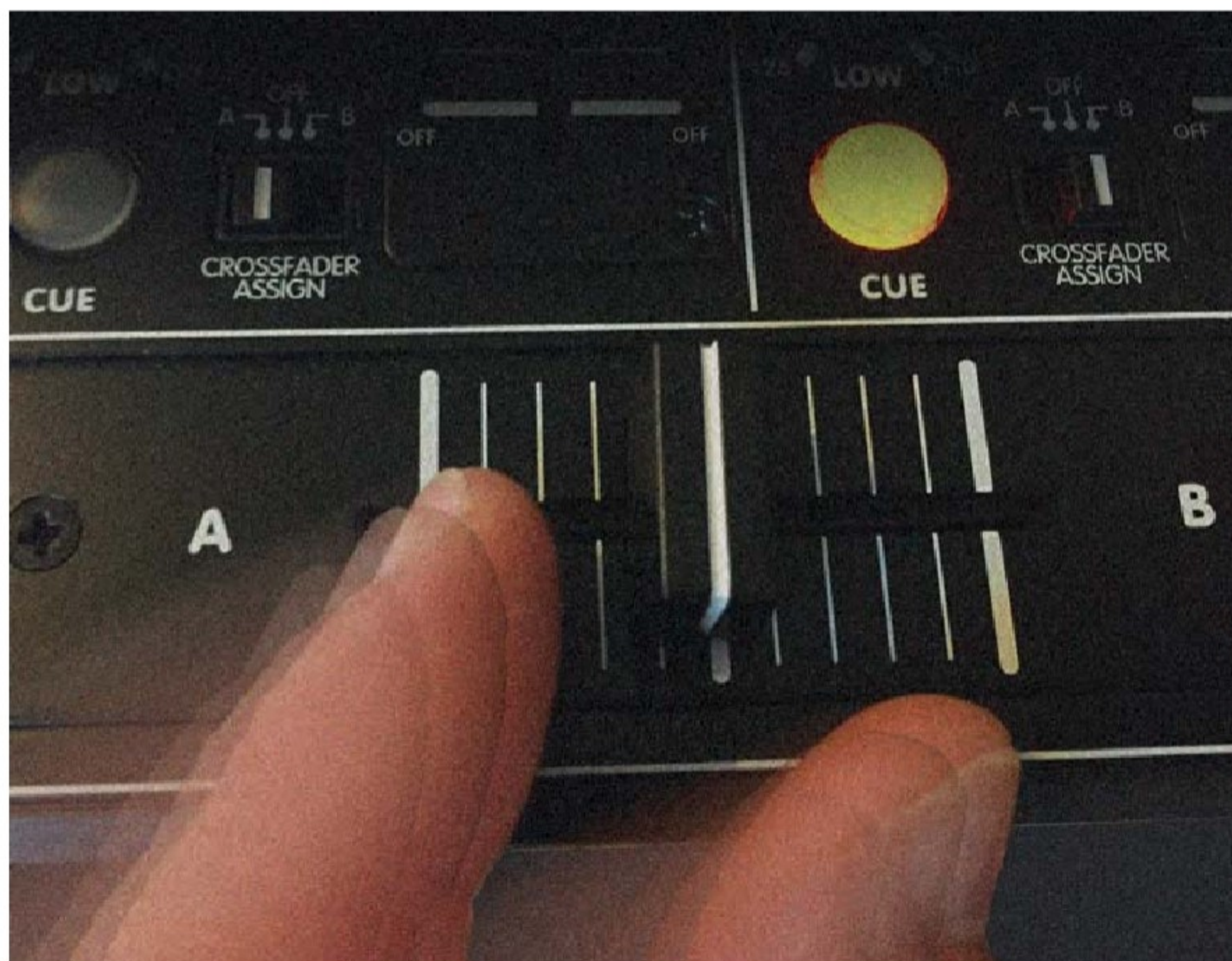
I want you to fill out the courses you've taken on being a better DJ or MC in two columns:

MC courses | DJ Courses

Courses can include seminars and workshops. Listening to yourself mix counts as much as listening to yourself MC in the shower—it doesn't.

So...which column is bigger? Does this mean you're not a good DJ because you didn't attend any education on it? NO! However, you better be damn good if the DJ Courses column is empty and you don't think you need any continuing education.

Now, if you just care more about being a better MC...then you're not a DJ. You're an event MC who plays music, too.



else. I'll lay out my thoughts because this is what has helped me brand myself better, and it may help you. You may scoff and think my way of thinking is odd, and that's your mistake to make. ;-)

*three things!*

*Client: Um, excuse me?*

*You: I've attended seminars on introductions, cake cuttings, how to not say "um" on the microphone... Oh, and I*



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If this makes you angry, then don't blame me. How can you be a DJ if you can't mix music?

"But Arnoldo, you can rock a party without mixing."

Bull^\*&#. You may have in your own mind, or even in the standards you set before the event; but let's take the same crowd, the same set, the same MC style and play that night twice, one with beatmixing and one without. You cannot convince me that people would NOT notice the mixing and the dance floor would be a lot different.

"I'm telling you, Arnoldo, you don't need to mix."

Yeah, that's why every major club and festival spends a crapton of money on DJs who can mix. They should've just used iTunes or WinAmp with that cool segue plugin.

"Arnoldo, my clients would not notice if I mixed or didn't."

Then your mixing sucks. Come on, guy. (Or gal, haha).

Look, with technology today, there is NO reason other than laziness to not learn how to mix. Plain and simple. I have stol— ermm, gained so many clients from other DJs because they just didn't mix or it simply sucked. You call yourself a DJ—so shouldn't you learn how to mix like one?

"But radio DJs don't mix"

Cut that argument out. You're not Wolfman Jack. No one is paying you to do radio; you're a DJ at a private event. It's not even the same thing.

"Fine, then, where do I learn how to mix?"

Beats me! DJ conventions, such as Mobile Beat Las Vegas, are doing more and more courses. 2016 had some stuff through Scratch Academy. However, much of that involved scratching and that's not always necessary (if at all) for proper mixing. The course did teach a lot that applies to this, though. At DJN's Northern DJ Convention, Adrian Cavlan taught a class on harmonic mixing. THIS was pure gold!

Shadow DJs who are better at mixing than you.

Listen to tight mixes and try to emulate them.

Post mixes and let others give you feedback.

Those are good ways to start!

Thanks for reading, and I hope this new brash style of writing helps light a fire into helping you improve yourself. If not, please let me know so I can write in an even meaner style! **MB**

# The DJ Camp: Paul Oakenfold Gives Back to the DJ Community

World renowned DJ Paul Oakenfold is set to share some of his wide-ranging experience in the DJ entertainment world via his DJ Camp. Here's a quick chat with him about this project:

**MB :** Paul, you've been an integral part of electronic music as a whole, now you're rolling up your sleeves and getting involved on the ground floor with your DJ Camp. What is it, what kinds of programming will there be?

colleagues, we want to guide the next generation of DJ's and Producers and provide them with the tools they'll need for success.

**MB :** When does this happen?

**PO :** We're looking at September of 2016, [www.thedjcamp.com](http://www.thedjcamp.com) will have the details.

## THE ROAD TO SUCCESS A TESTIMONIAL



*A week learning from Paul Oakenfold, DJ Camp Co-founder and Bass Camp Fest CEO Paul Reder, and other industry experts was the push I needed to kick my DJ and music producing career into high gear. I was hesitant*

*to leave everything behind for an unknown, but Oakenfold was very approachable and willing to offer guidance. Despite running my own radio show "The Essential Mix" back home in Virginia, Paul Oakenfold and I felt the time was now; by camp's end I had been accepted to the LA Recording School's Music Production program. Within 2 months I bought a vehicle, packed up everything I owned, and hit the open road for California. I've since been published, maintained a 4.0, awarded student of the month, and work as the camp's brand ambassador and will be here to field inquiries from those interested in attending. I look forward to meeting you all, and know you're in for an experience that will stay with you for life.*  
Jesse James Felice

DJ Camp Brand Ambassador  
[JesseJamesFelice.com](http://JesseJamesFelice.com) **MB**

**PO :** It's a five-day intensive course with me and my colleagues at The Los Angeles Film & Recording School, aimed at teaching the necessary components required to make it as a DJ and Producer. We'll have a variety of speakers, music agents, managers, and lawyers. We'll cover the importance of marketing, branding, and understanding the pitfalls of the music industry. We'll talk about how to read a crowd, and how it's about much more than just playing a record, It's taking people on a journey and connecting with them.

**MB :** Why do this?

**PO :** Giving back is important, it's something Perfecto and I have been doing for a long time. With my experience and knowledge, as well as my



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# Million Dollar DJs

**SOME NAMES YOU KNOW—BUT MANY YOU DON'T**

By Stu Chisholm

Someone caused quite a ruckus on the DJ forums when they posted about Texas DJ Louis Grell of LG Entertainment. Seems he broke the million-dollar mark for a gig. DJs pounced on the author in disbelief, while a handful of others defended him. Grell, meanwhile, was caught in the middle; one day he's talking to a guy doing a podcast, and the next thing he knows, he's got guys dragging his name through the muck.

But yes, he did cash that big paycheck. It's just didn't happen like guys on the forum thought. Unlike the vast majority of "weekend warriors" headed off to a wedding reception, LG Entertainment does huge mega-events, sometimes spanning a whole weekend, and besides a DJ, they often set up everything; the outdoor stage, concert-sized PA, massive lighting and on and on. Grell leads a team, and shares that big check! But his story got me thinking; surely there are indeed some superstar DJs who make wads of cash on their own, right? It turns out that there are, and as long as I've been writing in these pages and keeping tabs on the industry, I hadn't heard of most of them. I'll bet you haven't either.

## THE A TEAM

We *Mobile Beat* subscribers and MBLV attendees know well such names as Mark Ferrell, Bill Hermann, Peter Merry and Randy Bartlett; but how many of us know that Diplo is a working DJ? We might not even have noticed his name on the song, "Paper Planes" by M.I.A. back in 2008, but Thomas Pentz, better known as Diplo, travels the globe spinning at big name clubs in-between producing hits for the likes of Beyonce, Justin Bieber and Madonna, and has an estimated net worth of \$15 million. Oh, and he's got more likes on Facebook than you do, too, with 2.3 million the last time I checked. Go, DJ, go!

Way, way over in Glasgow, Scotland is a DJ by the name of Jack Revill, who goes by Jackmaster. Ranked at #5 on the list of most sought-after DJs in 2015 published by club mainstay, *Resident Advisor*, he's been bringing new talent to the world since 2006 via his own multiple record labels. He's often hopping jets to play the world's hottest clubs in places like Ibiza or Berlin, playing to capacity crowds. He just turned 30. You can see his dizzying schedule by cruising his website, at: <http://jackmaster.net/>.

Back in the '90s, I dabbled in the Detroit rave scene, not spinning myself, but setting up enormous sound systems in buildings that were barely habitable. It was there that I met an up-and-coming DJ known as "Richie Rich." and yes, he would drop the theme from the old cartoon show into his set every now and then. Not long after that

he started a tour under the name "Plastikman," but you might know him better as Richie Hawtin. He has steadfastly worshiped at the altar of techno, but is also a total tech geek, playing a key role in the development of software for mixing MP3s back in the day when most DJs would ask, "what's an MP3?" Lately he's collaborated with the legendary Allen & Heath to design a radical new mixer, called, simply, "Model 1" that'll set you back more than \$3K when it finally becomes available. With an estimated



net worth of \$9 million, he did 82 events last year. With apologies to Eminem, apparently some people DO listen to techno!

## BUT WAIT—THERE'S MORE!

Speaking of techno, Germany has taken a liking to it as well, and from there comes another superstar DJ, Sven Vath. He began playing bars back in 1982, but like Diplo, felt the need to produce. His first big break came just four short years later, in 1986, with "Electric Salsa" under the moniker "OFF." Just two years after that, he opened Omen, Germany's first techno nightclub. Now 51, Vath still spins at the world's top clubs every weekend. Tiesto cites him as a major influence. His net worth is an estimated \$14 million. Spinning more than 105 events last year, Vath is getting what he's worth.

I first heard about Annie Mac from a story in a British music magazine. She's a "traditional DJ" in the sense that she's on the radio, five days a week on BBC Radio 1. She also produces up-and-coming talent, produces her own music festival, "Lost & Found," and still manages to slip in nearly 50 events each year. At my last sighting, she's earned more than 300,000 likes on Facebook.

Some of us might have noticed Skrillex, considering he's won a Grammy and all. His self-released EP, recorded in his bedroom, sold more than two million copies and actually garnered TWO Grammys. Since then, he's added four more—more than any other DJ to date—and works regularly with musical legends of

all eras, from Justin Bieber to former members of The Doors. Estimated net worth: \$36 million and counting.

## WAIT... I KNOW THAT ONE!

Now we're starting to get into slightly more familiar territory, but ONLY slightly. Deadmau5 (actual name: Joel Thomas Zimmerman) is



*Stu Chisholm had been collecting music since he was about age 8 and began his DJ career in 1979. After a stint at the Specs Howard School of Broadcast Arts, he studied the DJ arts with famous Michigan broadcaster Bill Henning, interned at Detroit's rock powerhouse, WRIF, and later added voiceover work and club gigs at Detroit's best venues. He has shared his extensive DJ experience through MB columns, as a seminar speaker and through his book, *The Complete Disc Jockey: A Comprehensive Manual for the Professional DJ*.*





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known best for his trademark giant-eared mouse head, and is worth a whopping \$53 million. He's also known for his notorious Twitter storms as much as his music. Both his music and personality are in-your-face. He battled and beat the entertainment behemoth, Disney, when they claimed trademark infringement for the ears. He may well be the only DJ with an avatar in a video game: DJ Hero 2, which also features several of his tracks. This mouse has a lot of cheddar!

DJs mix. It's what we do. Sometimes we get so good, we get tapped to remix. That's what happened to Calvin Harris, another Scottish DJ who has been remixing tracks for such artists as Florence + The Machine and Kylie Minogue. For most of us wedding guys, we might've only heard of him because he had been linked to Taylor Swift, or noticed his name on the label of Rihanna's "We Found Love." According to Wikipedia, "Harris holds the record for the most top 10 songs from one studio album on the UK Singles Chart with nine top 10 entries, surpassing Michael Jackson." In October 2014, he became the

first artist to place three songs simultaneously on the top 10 of *Billboard's* Dance/Electronic Songs chart. He also became the first British solo artist to reach more than one billion streams on Spotify." All of this plants him firmly in the Big Bucks DJ Club, his net worth being an estimated \$160 million, the richest of the bunch.

### KING OF CLUBS

I'll round up this millionaire DJ roster with a DJ known to every young 1%er trust fund club-hopper and unknown to almost every wedding DJ or American Top-40 radio listener: Steve Aoki. I first ran across his name in a doctor's office, reading a stale celebrity gossip rag. Turns out, he was organizing his own concerts at 18 years-old, founding a record label and, of course, learning how to be a DJ. These days, just shy of 40, he also runs four restaurants, a DJ management agency and has his own clothing line! If that wasn't enough, he also markets his own Sol Republic headphones. Pollstar ranked Aoki as the highest grossing dance music artist in North America in 2012, due to his extensive

touring. Collaborations with producers and vocalists such as will.i.am, Afrojack, LMFAO, Iggy Azalea, Lil' Jon, and Laidback Luke, as well as remixes of artists such as Kid Cudi have garnered Aoki an estimated net worth of some \$55 million and climbing. He also works a break-neck schedule, having personally performed 143 events in 2015!

It seems to me the big take-away from all of this is if you want to crack the million-dollar barrier as a DJ, you're going to have to do a whole lot more than spin weekly wedding receptions. Nearly all of the DJs profiled here are producers and/or remixers. Some have diversified into other areas, going above and beyond basic PA and lights. ALL of them seem to have boundless energy and drive, which is far more important than even creativity. And above all, not one of them thinks of it as "work," or "just a gig." It's their passion; the reason they get up in the morning, and the one thing they'd be doing even if they never had to worry about paying another bill ever again. You can take that to the bank. Until next time, safe—and profitable—spinning! **MB**

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# The Perfect Mate for Ceremonies

CARVIN S600B STAGEMATE W/ UX-600

By Ryan Burger

I have found a new favorite sound system for ceremonies: the S600B by Carvin. To put it simply, two of them, with or without tripods, are nearly the perfect sound system for a 100-150 person outdoor ceremony.

On the back of the Carvin S600 is a 6-channel mixer, with inputs ranging from XLR to 1/4". It also features Bluetooth connectivity. For ceremony sound, I was using the pre/post music from my iPhone connected via Bluetooth (channel 6), taking a CD player into channel 5, using the optional UX-600 built-in wireless mic, along with a regular microphone in the first channel as a backup. The UX-600 worked very smoothly. We used the handheld microphone, but lav, headset and other options exist. As for outputs,

it can chain out to other powered systems like the a second S600B, a sub or other full-range speakers. You can even charge your phone or tablet on the USB port.

It is 2x 200-watt system, where the internal speaker power only pulls 150 watts. A passive speaker is available to use up most of the other available wattage. A matching sub is available that can also work off of it in a cool configuration if you need low end. That amp powers four 3.5" mid/high end drivers and an 8" low-frequency driver, all lined up in a column array system.

Did I mention that the system is battery powered? Should the need arise when you aren't at a beautiful facility with electricity easily available, the S600B can run on battery power easily for the entire pre-ceremony, ceremony and post ceremony time period. In our tests, we ran for 2-3 hours, and Carvin claims it can handle much more. The available sub will also run off of this battery.

Other ways we have used these



speakers include for the local fun run and 5k runs for our community festival. We could leave the generator home this year.

The only thing I would love to have integrated into this system in the next version is wireless capabilities between speakers. Until then, running an XLR cable between the two works great when you need a little more punch. **MB**

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# Get Social with JammText

SYSTEM FROM MIXCITY INC HELPS YOU ROCK SOCIAL MEDIA AT YOUR PARTY

By Brad Dunsbergen

I got a chance recently to check out JammText, the latest offering from Mixcity Inc. JammText is software that allows you to get interactive and engage with your clients and their guests over social media (Twitter and Instagram) and via text messages. JammText is not just your ordinary text message-to-screen program. Every detail has been thought of. This includes advertising for your sponsors, integration with any DJ software, and—a huge plus—there is no expensive cellular device to purchase with JammText. All you need is a reliable wi-fi connection.

JammText can be used on either a PC or Mac and is a breeze to set up. It can be purchased in two packages, Base and Pro. Base gives 1,000 text messages, 4,000 social media messages and 1GB montage storage with a current cost of \$19.99 a month. Pro includes 3,000 text messages, 12,000 social media messages and 3GB montage storage at a current cost of \$49.99 a month. What you choose will depend on how the system is going to be used. If you'll be using it in a club or bar setting on a regular basis, I would recommend the Pro package, for sure. 1,000 texts may seem like a lot, but in a busy venue they might run out in less than a week. Once you have established your account and downloaded and installed the software, it is time to set up your new number that will be used for texting. I chose a local number that included our company name. Your mileage will vary with what numbers may be available.

Now that the account is set up and the software is installed it is time to get ready for an event. We used JammText at a movie night for the city. The movie was sponsored by many organizations and companies. We had them send us high resolution graphics of their logos. First click on the plus sign above the montage selector and create a new montage with the event name. Next load the graphics into the Montage Items area of the software by either dragging them in or using the plus sign to select from either Explorer or Finder. In Montage Items, the order of items can be rearranged by dragging them up or down in the list or they can be deleted by selecting the item and pressing the trash button.

Next up is selecting a hash tag for your event. This is done by simply typing the hash tag into either the Twitter box or the Instagram box. When you type in one social media box it will automatically fill the other social box with the same hash tag. If you do not want to use texting, Twitter or Instagram, there is a button by each to turn them off. One thing I will say is very important

with the social media is that you use a truly unique hash tag. You don't want anyone else's tweets or Instagram messages coming into the Message Feed because this can get confusing very fast.

Now it is time to go live with your event. To do so, press the green play button. Once up, texts and social media will now come into the Message Feed. To get to the Message Feed click on the button that looks a text box. This is the area where you will be able to approve or reject messages that have come in. Photos that were included in a message will be seen here also. Once approved the message will go to the output screen.

Integration into your favorite video software could not be easier. Simply start your software and enable the video output. Now start JammText and it will overlay itself in the bottom third of the screen. That's it; no other configuration and no Quartz files to mess with. I tried this with Serato DJ, Mix Emergency, Virtual DJ, Pioneer rekordbox and Propresenter. It worked flawlessly



with all of them.

I saved what I think is the coolest features of JammText until the end. This is the logging of the phone numbers that sent texts to JammText. This is important because you can now send messages to everyone that has texted

you. This can be to thank them for coming out or for promotions your venue may be running. Best of all when you send a message out there is an option to customize the message with their first, last, or nickname. This makes the message look very personal.

Overall I could not be happier with JammText. It is by far the easiest and best program that I have used for getting interactive with guests or customers. The price of the package will pay for itself many times over by booking just one gig a month with it. You can't really ask for anymore. The guys at Mixcity Inc. sure hit home run with this one. **MB**

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# DO “YOU”

## RELEASE YOUR CREATIVITY FROM THE CHAINS OF IMITATION

By Jason Weldon

**W**e all get to see a lot of videos/posts from DJs all over the world thanks to social media. We are inundated with so many different concepts about the DJ business that it is undoubtedly either helpful or confusing. And we have to be thankful for that, right?! 15 years ago, the social media/online presence wasn't what it was today. Finding out how to do things we didn't know how to do was quite a different matter.

Nowadays, if there is a DJ who does something in Florida on a Monday and shares in on Facebook, by Tuesday morning, a DJ in Alaska has already incorporated that into their system and is offering it to their clients!

While this is a great thing that allows the industry to ultimately get better and better (as long as the shared video is actually perpetuating something great), I wonder sometimes if it is selling yourself short. Is what you are doing really *you* or is it someone else you are trying to emulate?

I have seen quite a few DJs take one DJ's way of doing things and pretty much copy it. Almost down to the point of the company name. And I'm sure you have seen this happen to. I really want to ask why.

*Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.*



Don't be afraid to try and be different and do things your way. Don't settle for having to take someone else's version of success and try to make it your own. If you are constantly comparing or trying to be like another person or company, you aren't helping your creative side take over. I mean, you are a DJ. You are by nature a person who likes to be out in front and be the center of the action. I bet you have some great ideas that you can bring to the table for your clients and maybe even the industry. So why not make them happen!

Take a relatively new thing that seems to be hitting the DJ scene. The DJ table. Many DJs are now bringing in a funky table to set their gear on. I think this is a sharp idea. And if a DJ in New Jersey is doing it and someone in California sees it and does it, it is going to catch on and become the norm, raising the bar for all of us to not use a banquet table for our gear. But the DJ that sorta did it, somewhat first, had to take the chance that it could work. Maybe it wouldn't. But someone had to try.

What can you try that will take your performance to a different level? Something that is you, that speaks your brand. Something that people will totally understand has *you* written all over it. Maybe it has a hint of other people's performances as inspiration, but ultimately it is your creation. Why not try it?!

Being creative isn't easy. I would be willing to bet that for every 100 ideas that you would come up with, maybe—just maybe—two would work. But that's the fun of it. You get to try those ideas and see what sticks. You get to hone and refine the ideas until they are damn near great! I know you have some crazy awesome ideas that can work. Don't settle for someone else's way of doing things. Be *you*. Be creative. And have fun! **MB**